LANDSEER'S WORKS

vol. 2 of 4

A.S.C.

٦٥٤٠

SIR EDWIN LANDSEER R A PINX[T]

J. COUSEN, SCULP[T]

THE DEATH OF THE STAG.

GOUPIL, VIBERT & Co[N] LIMITED

THE DEATH OF THE STAG.

WHO will not feel pity for this noble stag, although he has come to such a fate by the strict rules of fair and open "sport"? He raises his head in a last appealing look of despair, and then, drawn down by dog and torrent, the granite will beat out what little life remains to that exhausted frame.

This, though one of Landseer's early works, shows many signs of the highest skill and power, being, in fact, quite one of his best pictures. It was exhibited at the Royal Academy in 1833 under the title of "Hounds in a Torrent," and was presented to the nation in the Vernon Collection in 1847. At present it remains in the National Gallery, under the title of "The Hunted Stag." We have not been able to find that it has been elsewhere engraved.

HARVEST-TIME IN THE SCOTTISH HIGHLANDS.

THE picture of which this is the original sketch was exhibited at the Royal Academy in 1833 as "Harvest in the Highlands," and it is one of the five pictures in which Landseer is known to have received help from other artists; the landscape being in this case the work of Sir A. W. Callcott, R.A.

In working out the sketch the figure in the cart was left out; but the omission makes little difference. There are also some slight changes, scarcely to the advantage of the painting, in the figures assembled in the foreground.

Landseer paid his first visit to the Highlands five or six years before the date of this picture, viz. in 1825 or 1826. Perhaps this had not allowed him time to form that full appreciation of Highland surroundings which he afterwards evidenced; at any rate, competent judges refuse to rank this picture with his best Highland pieces.

An engraving by J. T. Willmore, A.R.A., of the actual painting was published some years ago by the Art Union of London; but the sketch has not yet come into the hands of any other engraver than Mr. C. G. Lewis.

The original sketch is in the possession of A. Harris, Esq., Lanefield, Kirkby Lonsdale.

HIGH LIFE.

MOST aristocratic deerhound, seated at his ease, and, as many would venture to say, indulging in a train of thought, forms the canine ideal of "High Life." We see, by looking through the window, that the apartment is in a large castle; and by the trifles scattered over the table it seems to belong especially to the knight or baron whose the castle is.

The dog in this picture is supposed by some to be a portrait of Sir Walter Scott's celebrated Maida, to whose aversion to artists allusion has before been made; yet Maida was very old when Landseer first saw him, and of a different colour.

"High Life" was painted in 1829, when the artist was only twenty-seven years of age. It was exhibited at the British Institution in 1831, and was presented to the nation by the late R. Vernon, Esq., in 1847. R. J. Lane, A.R.A., lithographed it in 1834, and it has since been engraved by C. C. Hollyer and H. S. Beckwith.

REST.

IT is supposed that the sketch which this engraving reproduces was made for a picture exhibited in 1830, the "Death of a Stag in Glen Tilt." Into the picture were introduced portraits of John, fourth Duke of Athole, of the Hon. George Murray, and of others: it is in the possession of the present Duke.

This sketch is an excellent example of Landseer's power of imparting life and vigour to the figures of animals by a few touches. The two dogs on the right are exceedingly well drawn, but that on the left is rather unfinished. To our artist's passion for deer-stalking we owe many pleasant pieces; and it is not to be wondered at that more sketches than one of this important part in the day's programme are in existence.

The original sketch was in the possession of the late H. W. F. Bolckhow, Esq.; it has been engraved only by Mr. Armytage.

LOW LIFE.

OW many qualities are promised by the expression of this thorough mongrel! Has he not impudent self-assurance, and a "cat may look at a king" kind of look about him? The half-closed eye is indicative of sly mischief lurking in his disposition, yet there is a formidable earnestness about that deep mouth and those powerful jaws. And last, but not least, his face promises him capable of a faithful and lasting attachment, to a perhaps not very gentle master.

We think it must have been just such an animal as this—not, it may be, in such present prosperity—that Dickens had in his mind when describing Sikes's dog in his novel "Oliver Twist." The reader, though carried away by excitement in the account of the murderer's flight, will yet not fail, even on a first perusal, to note the devotedness of the dog's attachment even to so degraded and brutal a creature as his master the housebreaker. Dickens described things, Landseer painted them, as they saw them; hence both can fix our attention and interest on a commonplace mongrel like this.

From the butcher's block and knife we may infer the occupation of the dog's owner, and account for the animal's comfortable condition. Both here and in "High Life" it seems to have been the artist's aim to give the dog the best house of its kind.

"Low Life" was painted in 1829, exhibited at the British Institution in 1831, and presented to the nation by the late R. Vernon, Esq., in 1847. It was lithographed by R. J. Lane, A.R.A., in 1834, and has since been engraved twice—by C. C. Hollyer and by H. S. Beckwith.

LAD AND LASSIE.

"LAD and Lassie" is a well-finished work in coloured chalks, and belongs, as may be seen, to 1851—a year almost entirely given up to Highland pieces. And so a writer in the *Art Journal* has supposed this little boy and girl to be children of one of the royal tenants at Balmoral; for the original is in the possession of Her Majesty the Queen.

Perhaps no writer has more clearly pointed out how much an artist's portrait is the result of study and composition than has Oliver Wendell Holmes in his "Professor at the Breakfast Table;" he contrasts such a portrait with a photograph in a very clever manner. But here it is to be noticed that Landseer, true to himself, has rather sought to represent the children by a single expression than by a study of several expressions—by a certain childlike naturalness and ease.

Landseer has no great reputation as a portrait painter, yet from 1823 to 1867 scarcely a year passed without one or more being added to the number of his works of this kind. In all there are upwards of one hundred and twenty portraits by him in existence, from that of C. Simmons, Esq., produced in 1813, at the age of eleven years, to that of H.M. the Queen in 1873, the year of his death.

JACK IN OFFICE.

AN almost human group, dogs though they be! The saucy, well-fed "Jack in Office" is the type of the man whom fortune has favoured looking down with scorn on his old friends. And the others are biding their time, one cowed, another broken-hearted, and a third scarcely stifling his resentment. The special fitness of the comparison lends a further charm and a deeper interest to this very pleasing picture.

"Jack" is evidently foreman to a cat-and-dog's-meat man, and must well earn his keep by preserving the barrow from the attacks of starving mongrels during his master's short absences. He has a thoroughly pampered and ill-tempered look.

Here the barrow is surrounded by its usual following. A half-starved hound which has broken loose from its kennel looks eagerly at the tempting morsel in the basket. Next, a sort of poodle humbly raises his eyes to what is on the barrow. A third dog seems disposed to have recourse to the "good old plan," while the little fellow in front is licking unnoticed a skewer that has fallen to the ground.

Truly possession is nine points of the law!

STARTLED.

"STARTLED" furnishes a very good example of the artist's power of drawing animals when quite a boy. The horse is of course the only object to be noticed in the sketch; and we have before us a fair opportunity of seeing such work as inborn talents are wont to produce, before culture and practice have done anything to obscure the clearness with which such early work shows the artist's originality. For Landseer was but just seventeen at the time this was drawn; nor had he as yet attempted much besides animals.

The idea is simple enough. The horse grazing in the meadow has suddenly come upon a snake, and is thoroughly frightened. This is well shown by the raised foreleg, fixed eyes, and fallen mane.

The etching was done by Mr. Lewis in 1853.

COMICAL DOGS.

THIS picture is plainly not one of those in which the artist has so forcibly expressed by canine types the weak or strong points of human nature; but, on the contrary, the object here is simply to make the dogs look ridiculous and to cause a laugh. The simplicity of Landseer's disposition is well known, both from his pictures and from the actual records of his life, and none but a mind thus disposed could possibly have produced a series of studies so free from overgrown sentiment as are his.

The terrier, with the Scotch cap over his head and the mull for snuff at his feet, is a queer little object. The lady's cap is most becoming; but, true to her sex, she would clearly be better pleased to be holding the light cigarette in her teeth than the stem of the heavier pipe.

"Comical Dogs" was exhibited at the British Institution in 1836, and was part of the late Mr. Sheepshanks' gift to the nation in 1857. It has been engraved only by Mr. Lewis. Within the last year or two "Little Strollers," the finished study for the picture, has been engraved by Mr. T. O. Barlow, A.R.A.

THE PET OF THE DUCHESS.

A WRITER in the *Art Journal* holds that this spaniel belonged to the late Dowager Duchess of Beaufort. Landseer certainly painted a picture of her Grace's dog some thirty years ago; but the sketch of which the engraving is before us was made much later, and, as the inscription in the artist's handwriting tells us, from memory. It is quite natural that a man so passionately fond of dogs as was Sir Edwin Landseer should carry with him the recollection of such a beautiful creature as this spaniel. Even he could rarely have seen a prettier dog. Its high breeding and the nobility of its appearance more than justify the title of this picture: in fact, we not only think a better title could not have been chosen, but that a better instance of a well-chosen title can scarcely be found.

THE NAUGHTY BOY.

ANOTHER of Landseer's portraits! In speaking of "Lad and Lassie" we remarked how much more than is generally supposed of the artist's time was given up to work of this nature. A collection of engravings like the present would be incomplete if it did not contain examples of such work.

The story runs that a young gentleman was brought by his mother to the artist's studio to have his portrait painted; but the prospect of standing still so long by no means suited the views of the youngster, who accordingly retired to a corner in much the same state as he is here represented. The poor dress, book turned over, and broken slate were, of course, added by the painter, so that the boy verily looks the sulky dunce in the corner of the schoolroom. Witness the tears slowly dropping, the arms drawn up close to the body, and, above all, the mouth. Penitence has hardly begun yet, we should say; still, by the eyes it seems the storm is just beginning to clear.

This is a simple subject for a man to be working on at the age of thirty-two; yet the picture was produced in 1834, and was exhibited at the British Institution while "Bolton Abbey in the Olden Time" was hanging at the Royal Academy. In the British Institution catalogue the title is "A Naughty Child." The original is in the Sheepshanks Collection: there exists no engraving different from the present.

THE BEGGAR

THE BEGGAR.

IT will be seen by a note on this sketch that it belongs to the year 1824, and we may add that it is one of the few pieces etched by Landseer himself. The original passed to Messrs. Agnew at the artist's sale, and is now in the possession of C. W. Mansel Lewis, Esq., Stradey, Llanelly.

A strange mixture will at once be noted in the group, for the hat and stick are indicative of a blind master, who would be most unlikely to be carrying about a baby in a basket and a hare; nor does it seem easy to understand exactly why these latter objects were put in. The explanation given by Mr. W. Cosmo Monkhouse, in a notice of this picture, seems sufficiently satisfactory—perhaps the more so because it must be allowed no other is forthcoming. He suggests that at first it was simply intended to represent a blind beggar's dog, the hat and stick being put in to signify as much, but that afterwards the sketch was engraved on a card for soliciting contributions to the Royal Schools of Industry, and the other objects were introduced to fit it for that purpose. The way in which the dog holds the pannikin between his teeth shows him to be of some experience. To any but a practised "beggar" the tin would seem continually on the point of slipping from the mouth, and would, in consequence, be held further down and more firmly.

which certainly partook something of his spirit from this time, as is shown in his studies of hawking and pictures of "the olden time," to say nothing of his illustrations to the Waverley Novels, in which he caught the feeling not only of the animals but of the human characters as well. His "David Gellatley" ("Waverley") is little inferior in spirit to "Ban and Buscar," and his "Edie Ochiltree" ("Antiquary") almost as fine in its way as "Bevis" ("Woodstock"). To Scott's influence may also be safely ascribed the picture of "Chevy Chase" painted in 1826, as well as the sketch from the "Lady of the Lake" (Fig. 37) and that of "Friar Tuck" (Fig. 77).

We therefore think ourselves justified in heading this chapter with the rough, but

FIG. 34.—MAIDA (1827).

thoroughly conceived, sketches of the head of Sir Walter in Fig. 33, although they were not executed till seven years after the commencement of the period of which this chapter treats. Nor do we think any apology is needed for presenting the portrait of "Maida" (Fig. 34) in close companionship with his loving master, who himself, though with different means, drew so noble a portrait of him in his novel of "Woodstock" under the name of Bevis. When Landseer went to Abbotsford poor Maida was very near his end. On the 22nd of October, 1824, Sir Walter wrote to his second son, Charles, (then at Brasenose College, Oxford), "I have a little domestic news to tell you. Old Maida died quietly in his straw last week, after a good supper, which, considering his weak state, was rather a deliverance." The year (1827) under our woodcut is that in which Landseer painted "A Scene at Abbotsford," in which Maida is introduced "in

the last stage of weakness and debility, as the artist has admirably expressed in his fading eyes and attenuated limbs. He died six weeks afterwards."* We therefore think that there is good ground for believing that the sketch we engrave was taken in 1824, during Landseer's visit to Abbotsford in that year. In 1832 Landseer drew a portrait of "Bevis" for "Woodstock," which is said to represent Maida; but if so it is Maida in the height of his strength and beauty, as imagined by the artist. The deer-hound in "High Life," of a sketch of which we give a woodcut in our chapter on dogs, is also said to be a reminiscence of Maida; but the dog in the picture of "High

FIG. 35.—DEAD STAG (1824).

Life," now in the Vernon Gallery, is not of the same colour as Maida;† but as Maida was the first staghound from which Landseer studied, he is the artistic father of many such dogs, and probably in his sphere exercised little less influence over Landseer's art than his master did in his. There is also a portrait of Maida exquisitely etched by Sir Edwin and published in his series of etchings; the date of this is 1824.

The first sight of red deer in their native "forests" (so called apparently on the principle of *lucus a non lucendo*) was also a revelation to Landseer. Fond always of sport, but more from his interest in animal life than from his delight in destruction,

* Graves, p. 11.

† Graves, p. 13.

there was a difference to him between deerstalking in the Highlands and English sports, of kind as well as of degree. For the first time his sympathies were strongly excited by the nobility and beauty of the animal to be slain. He went as a boy to bull-baitings and bear-baitings; but there is nothing in his drawings of these to show that he enjoyed the sport. He was naturally humane, and cared for them only as opportunities for the study of character, just as Thackeray went to see a man hanged. From the first his feeling in connection with sport was always manly and right. His

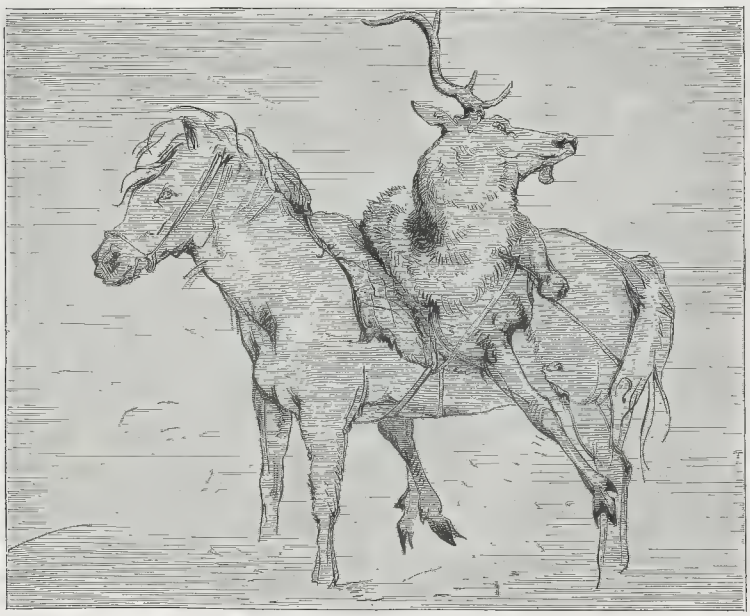


FIG. 36.—PONY AND DEAD DEER (1825).

drawings of rat-catching show a very proper sympathy with the courage and determination of terriers in the destruction of vermin, and those of English sporting dogs a delight in their beauty and sagacity. It is plain from his pictures in which the cat is the object of pursuit, that he saw the *dog's* fun thoroughly, but sympathized with poor pussy, whom he always put in a safe place. The only exception we know to the humanity of his art in connection with field sports is one of the Woburn game-lists, in which each division is headed with a little etching of an animal in the agonies of death:

the pheasant is tumbling down with the feathers flying from its neck, and the rabbit, just struck, is turning over on its side with one little forepaw raised in the most pathetic manner. These drawings seem to us to insist upon just the point in connection with all sport which is most painful, and which if dwelt upon by sportsmen would either put a stop to sport or make them delight in cruelty. We have no doubt that the artist's motive,

FIG. 37.—SCENE FROM "THE LADY OF THE LAKE" (1825—26).

though perhaps unconsciously, was sympathy with the unfortunate victims; but it would not be a pleasant list to use. At any rate it is certain that he never derived any pleasure from cruelty, and this first drawing of a "Dead Stag" (Fig. 35), 1824, shows far more of the spirit of the artist than of the sportsman, being imbued with the greatest feeling for the beauty and dignity of the animal which has been destroyed.

The same feeling for the inherent majesty of the stag, whether alive or dead, is clearly shown in all his drawings of this animal, whether they are mere studies, as in Fig. 36, "Pony and Dead Deer," or in his most carefully-finished and poetical pictures, such as "Night" and "Morning." In our figure there is a pathetic helplessness in the grouping of the legs and a surviving dignity in the lifeless head, while the little sturdy pony on which it is bound seems to be aware of the royalty of its burden.

The influence both of Sir Walter Scott and of the deer is shown in our next sketch (Fig. 37), "Scene from 'The Lady of the Lake,'" which is remarkable for its spirit and design, and for being one of his earliest, if not his earliest, attempt at "illustration." The scene is from Canto I., and shows the "antlered monarch of the waste" at the end of his long chase, when, after having outrun all but two of the dogs and all but one of the riders, he is nearing

"that mountain high,
The lone lake's western boundary,"

where "the hunter"

"deemed the stag must turn to bay."

The actual lines of which the sketch is the illustration are in the seventh stanza, and are too fine to leave unquoted: –

"Alone, but with unbated zeal,
That horseman plied the scourge and steel;
For jaded now, and spent with toil,
Embossed with foam and dark with soil,
While every gasp with sobs he drew,
The labouring stag strained still in view.
Two dogs of black St. Hubert's breed,
Unmatched for courage, strength, and speed,
Fast on his flying traces came
And all but won that desperate game;
For scarce a spear's length from his haunch
Vindictive toil'd the bloodhounds staunch;
Nor nearer might the dogs attain,
Nor farther might the quarry strain.
Thus up the margin of the lake,
Between the precipice and brake,
O'er stock and rock their race they take."

One of the dogs is evidently too much spent to continue the chase, which does not accord with the poem; but it is a pity that Landseer never worked up the sketch into a picture, or made another attempt to illustrate this scene and others from Sir Walter's poems, where his sympathy with the author's spirit and the various moods of nature would have enabled him to exercise his imagination to advantage.

Another point of remark in this sketch is its excessive freedom and slightness.

These qualities are indeed such as one would expect in a drawing of an imaginary scene; but from this time we find that not only imaginary but ordinary studies are executed with a dash and carelessness the very reverse of the patient accuracy of his former manner. Of this the "Highland Interior" (Fig. 38) is an example. A similar change was soon observable in his painting, of which Mr. Stephens says his "style of execution changed [in 1827] from sound and deliberate firmness of youthful practice to the broader, freer, and more effective mode" which afterwards characterized his workmanship.* With regard to his sketches, this change was no

FIG. 38.—HIGHLAND INTERIOR (1825).

doubt due to his consciousness of mastery and the different object with which he made them. They were no longer an end in themselves, but material for future pictures; no longer studies for the acquisition of technical skill and knowledge, but memoranda jotted down in the quickest way for the assistance of his memory, containing no more and no less than was necessary to preserve main facts and fix impressions. It is necessary therefore that we on our part should also change our point of view, and look upon his sketches less as steps in his artistic progress than as materials for the pictures by which that progress was hereafter to be traced. His

* Stephens, p. 78.

A Deer-hound (1826).

A Dead Roe (1826).

Plate XI.

student life was, in the technical sense, over, and it is in the extension of the range over which his mind sought subjects for his art that his future development must be traced.

One direction into which he made resolute excursions, now necessarily for the first time, was the habits and character of the Highlanders. In the year 1826 he exhibited at the British Institution a picture of an "Interior of a Highland Cottage;" in 1829, at the Royal Academy, "An Illicit Whiskey Still in the Highlands;" in 1831

FIG. 39.—A HIGHLAND CABIN.

an "Interior of a Highlander's House" and the "Poacher's Bothy" at the Royal Academy, and the "Highland Cradle" at the British Institution—all connected with the life of poor Highlanders—not to mention other pictures of the same class, such as "Too Hot" and "Highland Music." In this respect he also showed his sympathy with Sir Walter Scott, whose love of romance was not more marked than his interest in the daily life of the poor, who cared as much for the bothy as the castle, and for the collie as for the deer-hound. The link between these two great men is shown in the

"Fireside Party," painted in 1829, in which Landseer introduced dogs of the veritable breed of Pepper and Mustard, so well known to all lovers of "Guy Mannering." These are the first of Landseer's pictures in which the human element is of importance.

Fig. 40.—A Highland Maiden (1827).

The figures may be introduced for the sake of the dogs; but it is as the associates of men that the dogs have interest for the artist.

Two sketches of these Highland interiors are engraved in Figs. 38 and 39, the

former of which is dated Glen Errick, 1825, and is drawn in pencil with washes of tint—a favourite practice of Landseer. Our woodcut is only remarkable as a study of light and shade.

The other is supposed to have been suggested by a scene in "Redgauntlet." It is very masterly and the figures are full of character; but it is too unfinished to have any but artistic interest, even if the subject of it were identified.

The finest of all Landseer's pictures of Highland, indeed of human, character, is, we think, the "Illicit Whiskey Still in the Highlands;" of the studies for which we give

FIG. 41.—SCOTCH BEGGARS (1828).

three, the "Highland Maiden" (Fig. 40), 1827, and the two on PLATE XII. Though so slightly sketched, we prefer our Highland Maiden to that in the finished picture or that in the "Rustic Beauty"—a separate engraving of her figure published as a companion to "Beauty's Bath," the well-known portrait of Miss Eliza Peel with her dog Fido. This maiden in Fig. 40 is wilder and not so well clothed or combed as when she dressed herself for the picture, but she has more character and also a finer face; nor do we think that, for simplicity and originality of composition, Landseer ever did anything better than this rude sketch; but the proprietor of the still in the picture is a

The Highland Whiskey Still (1827).

A Whiskey Still (1827).

Plate XII.

great improvement upon the ordinary looking Highlander in PLATE XII. (1827), who might be the most tame and law-loving of men, dressed in Highland costume and indulging in chemical experiments. It is far different in the picture, where he is the incarnation of bold lawlessness—a man of hard life and strong passions, who is trying the new brew with a face critical for the moment—a man with an eye like an eagle and thews of whipcord, who might be a stanch friend, but would assuredly be a relentless enemy. There is, however, a dare-devilry in his mien which inspires him with that touch of romance so dear to human nature, if exhibited even by robbers, and one cannot

FIG. 42.—SETTERS (1828).

help feeling that one would be sorry that he should be taken for cheating the excise. All three of these drawings are as masterly as they can well be, every touch performing the exact work required of it, and being full of meaning, whether its object be to express human, animal, or what is called "still" life. In the sketch on the top of PLATE XII. should be observed the first glimpse of Scotch scenery, with firs, which, though slightly touched, are wonderfully true and varied in growth; also the exceeding cleverness with which the rough shed or arbour of boughs and heath is expressed, and the interior lighted, showing with great distinctness the illicit machinery. Though only a sketch it has all the materials of a complete picture, so thoroughly one is it in conception, from the man and dog which form its central interest to the landscape behind which completes his isolation. "Completes his isolation" we say, because it is evident

from that uplifted hand, under which he is gazing into the distance, that the country in front of him is as wild and empty of human life as that we see behind. If, indeed, he see any figures approaching they are not likely to be any more civilised or disturbing to the illicit mind than the group of tattered fellow countrymen in Fig. 41 (1828).

More remarkable for its beautiful background of Scotch moorland than for the dog, which wants character and has (at least in our cut) something very much the matter with one of its forelegs, is the drawing of "A Deerhound" (1826) on PLATE XI. This sketch is in oils, which from this time he frequently employed for studies. Below it

FIG. 43.—HIGHLANDER AND PONY (1829).

is a cut from a fine drawing of a "Roedeer" in the same year, one of whose haunches has been cut off, the remains of which and a dirk are lying on the ground. It reminds one of the scene in Donald Bean's cavern in "Waverley," where the Highlanders, dropping in in the course of the night, proceeded to cut steaks off the carcases suspended in his *spence* and broil them over the coals; but Donald Bean is not stated to have had a roedeer in his larder on that occasion.

These years, so productive of sketches and so marked by a new impulse to his art, were not marked by any great success in the exhibitions, if we except the "Chevy Chase" of 1826, which appears to be the result of his old ambition to rival Snyders

Rest (1829—30).

Plate XIII.

mingling with his recently acquired romantic sentiment. The spirit of Haydon and the spirit of Scott were, however, too distinct to mix well, and the result, though in many respects a fine composition, can scarcely be reckoned among the successes of his life. He was elected an Associate of the Royal Academy in this year, when only twenty-four years old, *i.e.*, at the earliest age permitted by the rules of the Academy. In the next year (1827) he exhibited at the rooms of this society his well-known pictures of "The Monkey who had seen the World" and "The Deerstalker's Return," which have since sold for £1,575 and £1,680 respectively, and at the British Institution, "A Scene from Abbotsford" previously noticed. In 1828, the year to which "Setters" (Fig. 42) belongs, he exhibited nothing of importance; but in a drawing of "A Dog howling on the Sea Coast" (or rather, we think, "the shores of a lake"), a woodcut of which was published in Nimrod's "Sporting," he first struck the deep note of pathos which vibrates most sadly and sweetly in "Suspense" and the "Shepherd's Chief Mourner." In this drawing, engraved by Hixon on wood, a dog is seated on his haunches on the margin of a lake or the sea, howling, with outstretched neck, for the loss of his master, whose "bonnet" and feather have just been washed to the dog's feet.

The year 1829—to which the very clever pen-and-ink sketch of a "Highlander and Pony" (Fig. 43) belongs—was marked by several pictures of importance, among which were the "Highland Whiskey Still" and the "Fireside Party" already mentioned, and the pair of "High Life" and "Low Life"—the value of which is not to be measured by their size, which is very small. "Low Life" was a reproduction in oils of his etching of 1822, one of the best fruits of his ante-Highland time; "High Life" belonged distinctly to his post-Highland time; and the contrast was one not only good in idea, but very honourable to the artist, showing as it did that the spirits of the two periods were equally good in their different ways, and that each could bear contrast with the other. As there was nothing vulgar in his early humour, so there was nothing ignoble in his later refinement. We cannot, however, think of the contrast without regret at the thought that the high life was henceforward to get so completely the better of it in Landseer's art. With the exception of the "Jack in Office," the celebrated picture of 1833, we were to say good-bye to low life for ever. And with it how much vigour went! No more bulldogs, no more terriers, except of the most exceptional breed and in the most picturesque positions; no more "Fighting Dogs getting Wind," no more dogs of poor men even, except Highland shepherds. Though it was time that the high art should die after its failure in "Chevy Chase" we cannot help wishing that high life had not so completely taken its place. At the same time we must own that we got something better—not only high life but high thoughts, not only refinement of manners but of sentiment, not only "society" but "poetry." Yet we miss the vigour—which now disappeared, only to flash out again once more, but magnificently, near the last, in "The Swannery invaded by Eagles."

Now his soul was possessed by the majesty and beauty of Scotch scenery to a far greater extent than would be traceable from his pictures alone. That this was so is evident from the number of fine drawings of pure landscape, drawn at this time (1829—30), of which we are able to give some notion in our woodcuts. This chapter is illustrated with no less than six of these (Figs. 44—48 and PLATE XIV.), all belonging to these two years. They are, with one exception, in oil. They are all grand and

FIG. 44.—A RIVER IN SCOTLAND (1829).

solitary, all truly illustrations of "Caledonia stern and wild, meet nurse for the poetic child." In losing the colour of landscape we lose so much that it is dangerous to comment upon what remains, and we shall, therefore, leave our readers to gather what thoughts they may from this series, only pointing out how varied are the atmospheric effects, and how fine the composition of them all, both with regard to form and chiaroscuro. If he neglected landscape in his boyhood it now had a full

The Mountain Stream (1829—30).

revenge; and if he obtained the assistance of Callcott to paint the landscape of a picture—as he did in 1833 ("Harvest in the Highlands")—it was not for the same reason that he sought that office from Nasmyth in 1822 ("The Bull and the Frog"), namely, that he had not sufficient experience to do it so well himself. We doubt, however, if it be ever worth while for artists to work in this sort of partnership: the landscape is nearly sure to be out of feeling with the figures.

Henceforth the beauty of most of Landseer's pictures was as dependent upon the landscape as the animals, and his thoughts were as much occupied with one as the other, which gave a larger scope to his powers of composition and the exercise of the more

FIG. 45.—SCOTTISH LAKE-SCENE (1829—30).

poetical part of his imagination. In his landscapes as in his animals there was always observable the same oneness of conception, the same dignity of character, and the same harmony of feeling, and in his pictures, where both were introduced, they were fused together into one idea. It was no question of putting in a background to an animal or figures into a landscape—such hybrid productions were impossible to him; the whole picture was one, and would have been almost as much spoilt by the omission of a branch as of the leg of a dog. The grand forming power of his mind was never better illustrated than in the magnificent sketch of a composition in PLATE XIII. (1829—30), which is called "Rest," where a deerstalking party have thrown a dead stag across the fork of a withered tree and are resting or waiting with their dogs. We wonder that Landseer

never made use of this splendid suggestion, which appears to us to be almost unique in design.

With two more sketches of Highland interiors (PLATE XV.), 1831, and one of a "Deerstalker" (Fig. 49), the series of our artist's Scotch studies comes for the present to the end. In 1831 he was elected to the full honours of an Academician, and to this year belong the sketches of the head of Sir Walter Scott (Fig. 33). In the Academy of that year he exhibited "Interior of a Highlander's Home," and at the British Institution "The Highland Cradle," a picture for which the drawings on PLATE XV. were probably

FIG. 46.—A SCOTTISH LANDSCAPE (1829—30).

studies. In this year he also exhibited (at the Royal Academy) the "Poacher's Bothy" and "Poachers Deerstalking," which we mention here, as it has been suggested that the drawing (Fig. 49) was a portrait of a celebrated poacher, either Charles Mackintosh or Malcolm Clarke, portraits of both which notorieties were included in the latter picture, which is better known under the names of "Getting a Shot" and "Waiting for the Deer to rise," which have been given to the engravings from it. There is at all events so much similarity in the thought and arrangement of the two compositions as to make it interesting to compare the sketch with the picture, though if the date given to the former be correct it could not possibly be a study for the latter.

The Highland Mother (1831).

The Highland Cradle (1831).

Plate XV.

Our next woodcut, despite the dead deer, belongs to an entirely different class of Landseer's work, and is connected with an important fact in his life and career, to which we have only at present casually alluded, viz., that, more than any artist of his time, his works were valued and his society sought by the aristocracy. As a boy he had always made friends, and must have been distinguished by attractiveness, not only

FIG. 47.—LAKE SCENE IN SCOTLAND (1829—30).

artistic but personal, and when in 1824 he became the guest of Sir Walter Scott at Abbotsford he was already distinguished by his social no less than his artistic popularity. He had before this become acquainted with the Duke and Duchess of Bedford, and in the same year he executed the first* of a series of portraits of their

* In the previous year (1823) he had painted a portrait of Georgiana, Duchess of Bedford, which was engraved for "The Keepsake."

family which was to extend to 1844. His first picture was called "The Bedford Family," and contained the portraits of two boys and two girls, with a white horse, in a Highland landscape. He next painted the well-known "Lord Cosmo Russell on his Pony Fingal," then "Lady Louisa Russell feeding a Donkey," and no less than three pictures of Lord Alexander, with different pet dogs. The next year (1826) he painted "Lady Louisa Russell, with Lady Rachael," and the "Duchess of Bedford on a Pony." Many of these and many other of Landseer's works were etched by

FIG. 48.—LAKE SCENE (1829—30).

Georgiana, Duchess of Bedford. In the same year, not forgetful of his old friends, he drew a portrait of the coachman of his old friend Mr. Simpson. In 1827 he painted the "Hon. James Murray (second son of Lord Glenlyon), with a Gamekeeper and Favourite Fawn," and in 1828 his first portrait of a Cavendish, in "The Chieftain's Friends," in which was a likeness of Lord Richard Cavendish, with a favourite greyhound and hawks. The same year at the Royal Academy was exhibited a "Scene in the Highlands," with portraits of the Duchess of Bedford, the Duke of Gordon, and Lord Alexander Russell. The next year (1829) he painted his own likeness as "The

Falconer," which was engraved for *The Amulet*, and again that of Lord Alexander Russell, this time the well-known picture of the young lord on his pony Emerald, which he is jumping over a fallen tree; also the "Death of a Stag in Glen Tilt," containing portraits of John, fourth Duke of Athole, of the Hon. George Murray, John Crerar, Macintyre, and Charles Crerar. In 1831 he again painted Lady Rachael and Lady Louisa Russell, the former in the well-known picture of "Red Riding Hood" the latter in "Cottage Industry." The same year he painted the Duke of Aberdeen. The next

FIG. 49.—THE DEER-STALKER (1833).

year (1832) Lady Rachael Russell was painted three times: twice with her pet fawn Harty and once as the "Actress at the Duke's;" and the Duke of Devonshire twice: with Lady Constance Grosvenor, and with Lord and Lady Cavendish and dead deer. From a sketch for this picture our engraving (Fig. 50) is taken.

In the same year died Sir Walter Scott, of whom Landseer made a posthumous sketch, to be amplified next year (1833) in his picture of the poet seated in Rymer's Glen, with his three dogs Maida, Ginger, and Spice, the two latter being descendants

of Pepper and Mustard, the one yellow and the other black. His portraits of Sir A. W. Callcott, R.A., a study for the monk in "Bolton Abbey in the Olden Time," and the "Carington Children," also belong to 1833. To complete our list of his portraits down to the end of the period over which this chapter extends must be added "Lady Georgiana Russell" and the "Marchioness of Abercorn and Child," both engraved for the "Book of Beauty," and the "Hon. E. S. Russell and Brother," all of the year 1834.

All this high society could not but have an enduring effect upon his art, for his

FIG. 50.—THE DUKE OF DEVONSHIRE AND LORD AND LADY CAVENDISH (1832).

distinguished sitters were not only his "patrons," but (especially the Bedford family) his companions and friends; and it had this effect: it produced a refinement and elegance in his way of looking at things and composing his pictures. In many respects this was a gain, and in others a loss, as we have previously hinted, and we cannot reckon among the gains such pictures as the "Bolton Abbey in the Olden Time," "The Return from Hawking," and others of the same class, in which the spirit of the "olden time" is entirely subservient to prettiness and grace. We can fancy the shade of Sir

Walter Scott smiling sadly at the scenes which he would have painted with so much more of vigour and truth.

The woodcut (Fig. 50) is therefore remarkable in our series as the first in which we find portraits of members of that distinguished society which was to have so much influence over Landseer's genius, and it is also to be noted as the first drawing we present in which he has used architecture as an important part of the composition. As probably one of the first suggestions of his celebrated picture of "Bolton Abbey" (a picture which perhaps, notwithstanding our remarks, has been more popular than

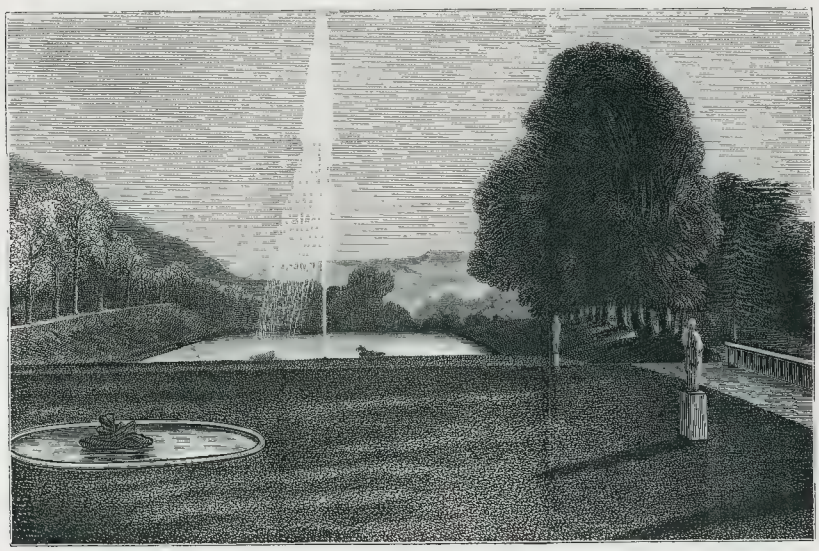


FIG. 51.—THE EMPEROR FOUNTAIN AT CHATSWORTH (1832—34).

any other of his works) it has another claim to our interest. Bolton Abbey is one of the seats of the Duke of Devonshire, and it was probably while staying there that Landseer first conceived the idea of the picture. As a companion to it we give a scene from another of the residences of the Duke, showing the celebrated "Emperor" fountain (Fig. 51) at Chatsworth.

The year 1834 was one of great importance, not only for the production of the celebrated "Bolton Abbey" and the "Courtyard," but also for three other well-known pictures, one of which is only equalled by "The Old Shepherd's Chief Mourner"

in the truth of its pathos and the greatness of its conception. This picture is "Suspense," where a splendid bloodhound is watching with anxiety at the closed door which shuts him out from his wounded master. The master is not visible, but the story is perfectly told. On the table lie his gauntlets, on the floor the blood-stained feather of his crest, while an ominous track of blood-spots leads up to the door. Of a very different kind was his "Naughty Boy," now in the Sheepshanks collection at South Kensington, and too well known to need description. We only mention it here as showing how various and vigorous was his work of this year. The other was a "Collie Dog

FIG. 52.—A COURTYARD (1834).

rescuing a Sheep from Snow," of which we in our chapter on dogs give a cut from the sketch. We do not agree with those who think that the powers of Landseer culminated in this year, for we believe his later pictures of deer touched a higher level of thought than even "Suspense;" but it was a year in which he showed a greater variety of power in full maturity than in any previous year, for in addition to the pictures mentioned he painted the "Highland Breakfast," now also in the Sheepshanks collection. We regret that we have no other specimens of his work to give in illustration of this year than "A Courtyard" (Fig. 52) and "The Falcon" (PLATE XVI.), a sketch from

The Falcon (1834).

Plate XVI.

a well-known group in the "Bolton Abbey" which has frequently been engraved as a separate subject.

The period of ten years which our chapter covers may, however, with the exception already mentioned, be considered as that in which his genius ripened to its full maturity, and the progress which he made in that time, in extending the range of his art, is quite as astonishing as the previous development of his technical skill. But a great change had come over him. His studies of lions and of cattle bore no fruit in these years, except in their contribution to his artistic education. His studies of horses and donkeys produced little or nothing. His ambition after "high" art had died a natural death. Of all his early animal friendships only the dog remained in full force, and even he was regarded less for his own sake than as the friend of man and as an object of beauty or humour. But on the other side, how much he had gained! He had added the deer to his list of animals; he had studied nature in its noblest and wildest scenes; he had learnt to attach a human interest to all he saw or painted; he had greatly developed the power and range of his humour, and had become a man and a poet as well as an artist and a sportsman.

FIG. 53.—STUDIES IN BELGIUM (1840).

CHAPTER IV.

1834—44.

WE have hitherto been able to illustrate the art-life of Landseer by studies which record his progress step by step. In the first chapter we were able not only to record but to show it pretty plainly. Our engravings, though necessarily missing a good deal of the peculiar delicacy of his work, yet demonstrated an advance in technical skill and in conquest of subject almost one by one. We then arrived at a point in which he had attained such mastery that improvement was only to be looked for in variety and composition, and after that, when the purpose for which his sketches were taken changed—viz., when they became less of studies for learning than studies for pictures—we were able, in the second and third chapters, to present sketches which were interesting as being connected in some way with the pictures with which he was achieving his fame. Now, however, we can

no longer do one or the other. As to technical skill, it has long been impossible, and as to his pictures, our sketches, though numerous enough, do not present a sufficiently unbroken sequence chronologically to do more than sustain a comment on his career. On the other hand we are able to give such a number of sketches of 1840 as can seldom be gathered together from one year's harvest of one artist. They are also sketches of peculiar interest, as those made during his only absence (at least of any length) from his native country, and when his mind was lying comparatively idle—not endeavouring to please anybody but himself, or brooding over grand compositions, but having plenty of time to draw what pleased him. We therefore cannot regret that our series, as a record of his career, is here in a measure broken. The pictures which made the steps in it are too well known to make studies of them necessary to give the reader a notion of them,

Fig. 54.—The Ferry (1836).

which is all they could do; and instead of this the numerous sketches of the year 1840 —made in ill-health, away from home—enable us as it were to live with him as he was, if not as a man, at least as an artist. As a man, no; for his character is only to be seen clearly by taking a large view of his whole work, and of his inner life that work shows us little or nothing except when aided by other knowledge, and even then not much; but as an artist, yes; for these sketches show this part of his nature even better than his finished pictures; for in the latter he was not an artist merely, but a man of the world, a poet, and a humorist, and in looking at them our interest is engaged by considerations which divert it from their purely artistic merit. In these sketches, however, Landseer is nothing but an artist, and to those that can feel the direct pleasure which comes from seeing work in which every touch is a masterly exercise of high power highly trained, in which the hand expressed perfectly and unfalteringly the image in the

mind, with a consensus rarely felt except between voice and music, they will not need any humour or sentiment to heighten their satisfaction.

But before we come to these sketches, of which Fig. 53 is a foretaste, there are some achievements of the time between the date with which our last chapter closes (1834) and the year in which they were executed (1840), which require some notice here, as showing new developments of the artist's power. The first of these is "The Highland Drover's Departure," which was exhibited at the Royal Academy in 1835, and which

FIG. 55.—A FALCONER (1837).

has since become the property of the nation through the gift of Mr. Sheepshanks. This picture belongs to the same class of his work as his "Harvest in the Highlands," but it is distinguished from that picture by the fact that it is wholly painted by Landseer—whereas Callcott contributed the landscape to the other work—and also by the superior interest of the human figures. It is the first picture of importance by Landseer in which this interest (if we except the "Whiskey Still," in which the interest is mainly human) is quite equal, if not superior, to that of the animals, and this,

although the studies of brute life are unusually varied and amusing. In the sympathy

FIG. 56.—A SKETCH AT WINDSOR CASTLE (1838).

exhibited with the ordinary life of the Scottish peasantry it resembles Wilkie, and is

the prototype of the series of pictures of scenes in Scotland with which Mr. Thomas Faed has so often delighted us. In it he first fairly showed the variety of his powers in one composition: feeling for nature in the beautiful landscape; truth and character

FIG. 57.—THE QUEEN ON HORSEBACK (1838.)

of animals in the sheep, ponies, &c.; humour in the puppy and the hen; pathos in the breaking up of the family party; sentiment—and manly sentiment too—in the lovers; and all were painted admirably and grouped with charming effect. In this year

Study of Fir-trees (1840).

Plate XVII.

(1835) he also produced his most wonderful picture of the "Sleeping Blood-hound"—a posthumous portrait of Mr. Jacob Bell's dog Countess. This work stands almost alone, even among Landseer's, for grandeur and simplicity of design. It is only a dog, and the dog is sleeping—that is, expressionless: a picture which has no interest except for its form; but that is fine enough to place it amongst Landseer's greatest achievements, in painting or sculpture—to which severer form of art it rather belongs, for it is more conspicuous for the massiveness of its modelling and the harmony of its lines than for its beauty of colour.

The next year (1836), to which our little cut of "The Ferry" (Fig. 54) belongs, was not remarkable for any great picture, or any specially interesting to us, though

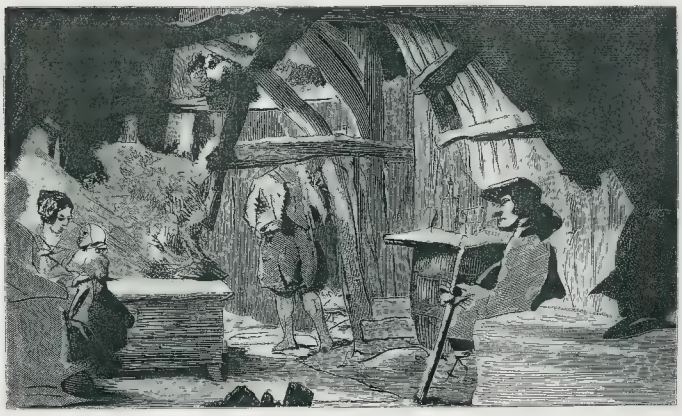


FIG. 58.—A HIGHLAND BOTHIE (1840).

the picture of "Comical Dogs," exhibited in the British Institution, was the first picture in which he indulged in pure travesty; the humour, such as it is, being not inherent in the animals themselves, but in the way they are dressed up and in the expressions forced upon their faces. It is not the dogs which are comical, but the artist.

In 1837 appeared, at the Royal Academy, the "Return from Hawking," "The Hawk," and "The Peregrine Falcon," only interesting to us in connection with our cut of "A Falconer," a drawing of the same year (Fig. 55); but the same exhibition contained "The Old Shepherd's Chief Mourner,"* one of the most nobly pathetic

* "Here the exquisite execution of the glossy and crisp hair of the dog, the bright, sharp touching of the green bough beside it, the clear painting of the wood of the coffin and the folds of the blanket, are language

pictures ever painted. This picture has been beautifully, though not very accurately, described by Mr. Ruskin in "Modern Painters," vol. i., p. 8. We say "not very accurately," because the dog's breast is against the blanket, and not against the wood; the blanket is not on the trestle, but the coffin; the spectacles do not mark the place where the Bible was last closed; and the dog must have moved "since the last blow was struck on the coffin lid," or he could not, as Mr. Ruskin says, "have dragged the blanket off." But the eloquence and real truth of the passage are too great for us to venture upon another, even if it were needed. It will be sufficient for our purpose to

FIG. 59.—WOODCUTTERS (1840).

say that it is Landseer's most perfect poem of simple pathos. The depth of the feeling expressed, which divides it from almost all his other pictures, will be seen by

—language clear and expressive in the highest degree. But the close pressure of the dog's breast against the wood; the convulsive clinging of the paws, which has dragged the blanket off the trestle; the total powerlessness of the head, laid close and motionless upon its folds; the fixed and tearful fall of the eye in its utter hopelessness; the rigidity of repose, which marks that there has been no motion nor change in the trance of agony since the last blow was struck upon the coffin-lid; the quietness and gloom of the chamber; the spectacles marking the place where the Bible was last closed, indicating how lonely has been the life, how unwatched the departure, of him who is now laid solitary in his sleep: these are all thoughts—thoughts by which the picture is separated at once from hundreds of equal merit, as far as the mere painting goes—by which it ranks as a work of high merit, and stamps its author, not as the neat imitator of the texture of a skin or the fold of a drapery, but as a Man of Mind."—*Modern Painters.*

Refreshment: Belgium (1840).

The Noonday Meal: Geneva (1840).

comparing it with the picture of "Suspense," to which we alluded in our last chapter. Instead of the agony of anxiety, we have here the agony of hopelessness, of assured loss. Instead of impatient we have patient suffering. The story is told more fully, and the dog's master shares our sympathy. The picture is often called "The Shepherd's Chief Mourner;" but the omission of the word "old" takes away a great part of its meaning. What may be called the sequel to this picture was painted also in the same year, and named "The Shepherd's Grave," where a dog is mourning over his master's grave; and both of these pictures may be said to have their first

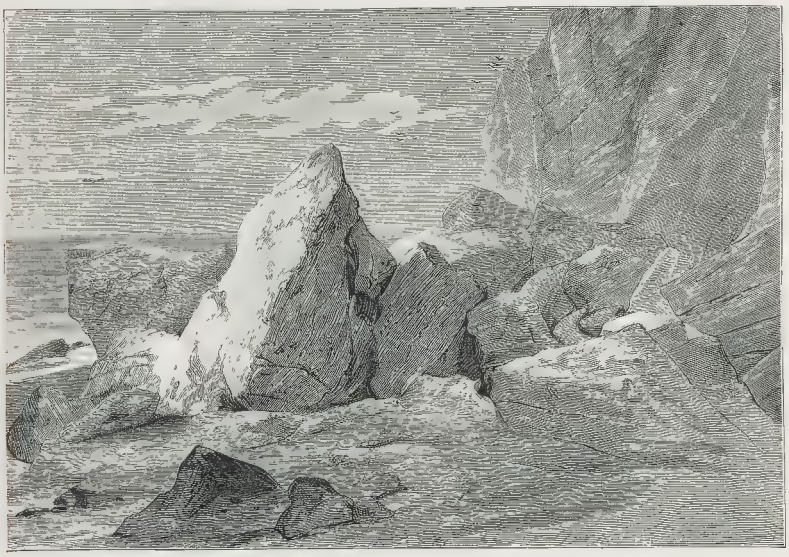


FIG. 60.—SHAKESPEARE'S CLIFF, DOVER (1840).

suggestion in the sketch of the dog howling on the shores of a lake, of which we made mention in the course of our remarks upon the year 1828.*

"A Distinguished Member of the Humane Society"—a further illustration of the services of the dog to man, and "There's Life in the Old Dog yet"—one of the few instances of the services of man to the dog—were his principal contributions to the Royal Academy next year, 1838; with "None but the Brave Deserve the Fair." And at the British Institution were exhibited the "Deer Family" and "Rabbit and

* Page 63.

Stoat."* The sketch for the last will be found on PLATE XXX. None of these pictures require special mention by us here, unless it be the "None but the Brave deserve the Fair," which perhaps contained the first idea for his later poems of "Night" and "Morning;" and at all events is interesting, and shows with what different spirits he looked upon "natural selection" in 1838 and 1853. But there was another picture exhibited at the Royal Academy, which marks a distinct step in his career, viz., "Dash, Hector, Nero, and Lorie," the pets of her Majesty the Queen. In 1835 he had painted the pony and the dogs of the present Duke of Cambridge, in

FIG. 61.—LAUNCHING THE BOAT, HASTINGS (1840).

a picture called "Prince George's Favourites;" and in 1839 he painted a portrait of the Queen, which was given by her Majesty to Prince Albert before her marriage. He had thus reached the Palace, and that not only as an artist: from this time to his death, we think that we are not wrong in stating that her Majesty not only favoured him with patronage but with personal regard.

In an article which appeared in a newspaper (*Daily News*) shortly after the death of the artist occurs a passage which it is interesting to quote here. "Many persons

* He exhibited twelve pictures this year—six at the Royal Academy and six at the British Institution; but we only mention in this and other years those pictures which are important to our design.

believe that Sir Edwin Landseer's attractive social qualities opened a communication between royalty and the intellectual accomplishment of the country. For some time after the Queen's accession the intellectual classes were markedly excluded from the Palace; and Landseer talked about it, like other people, and said that some change must by some means take place. The first familar guest from the excluded classes was Edwin Landseer himself. In a little while St. John's Wood was amazed at the spectacle of the Queen waiting at Landseer's door while he changed his coat and mounted one of the groom's horses to ride with the Queen. The reason was that he

Fig. 62.—On the Beach at Hastings (1840).

was painting her Majesty on horseback, and this was a piece of professional study, devised impromptu by the royal sitter. Again, Prince Albert's hat and gloves* were seen on the floor of the artist's room—sent there without the Prince's knowledge, in order to be introduced into a portrait of his favourite dogs with which he was to be surprised on his birthday; and great was the bustle when a groom rode up, on a horse all in a lather, for the hat and gloves, as the Prince was going out, and must not miss

* Perhaps these were the hat and gloves so darkly alluded to by Mr. Stephens in p. 46 of his Memoirs.

his hat. In time came the autumn visits to Balmoral," when, we are informed in the same article, he "played billiards with the Prince," and "helped the Queen over stiles in her long walks." The effect of Royalty upon his art, as shown in Fig. 56 and Fig. 57, is not favourable; but these studies are interesting as containing what appears

FIG. 63.—A DONKEY DRIVER (1840).

to be the original conception of his portrait of her Majesty (one for which she did not sit), which was painted in the year of his death, 1873, or thirty-five years after.

In the next year (1839) appeared the first of his pictures of "Van Amburgh and his Animals," the only pictures in which he can be said to have thoroughly failed; but the subject was unworthy. In the same exhibition, however, he showed his real strength in "Dignity and Impudence"—one of his finest pictures both for humour and

dog-character—one which for force and truth of contrast and absence of caricature reminds one of Hogarth at his best, and without his bitterness.

We now come to 1840, in which year he painted an otter (perhaps for the first time) in a study for his large picture called "Otter and Salmon." It was exquisitely engraved on wood by S. Williams for "Days and Nights of Salmon Fishing," by William Scrope.* In this year "Laying down the Law" appeared: a fine and amusing picture belonging to the class of the "Comical Dogs," in which the fun is in the artist's treatment, and not in the nature of the dog—a distinction of much importance in the intellectual rank of the picture, and one which, in our opinion, divides it by a great gulf from "Dignity and Impudence."

In this year—to his misfortune, but for our present gain—he fell into ill-health, and

FIG. 64.—A DRAUGHT-HORSE: RAMSGATE (1840).

was recommended to travel. By what we daresay is nothing more than a coincidence, our illustrations of this year indicate a restlessness, a frequent change of place, and even suggestions of departure from England. From "A Highland Bothie" (Fig. 58), "Llyn-y-Dinas" (tailpiece, Fig. 69), and the "Study of Fir-trees" (PLATE XVII.), he appears to have visited Scotland and Wales; Fig. 60, "Shakespeare's Cliff," shows him at Dover, Figs. 61—63 at Hastings, and Fig. 64 at Ramsgate; and there is reason to believe that these sketches were made before he left England, as he did not do so till the autumn of the year. However this may be, none of these sketches show any failure of power, though the subjects of those at the seaside are not in his usual groove, as though done

* Graves, p. 25, No. 280.

Scene at Geneva (1840).

The Fountain: Geneva (1840).

Plate XIX.

in idle moments for pastime. Of these, the most peculiar is Fig. 58, with one of its figures with no head, and another which is "all head." The concealment of the head by the beam is intelligible, though quaint; but the gigantic wooden-looking character on the right, with a black periwig and no legs, is both odd and inexplicable—it is more like the old figurehead of a ship than a human being: while the group by the fire, the interlacing of the beams, the roosting fowls, and the light and shade, are full of interest and power. The next (Fig. 59) is almost equal to "Rest" (PLATE XIII.) for its beauty of composition and fine drawing of the trunk. Even in our woodcut we can

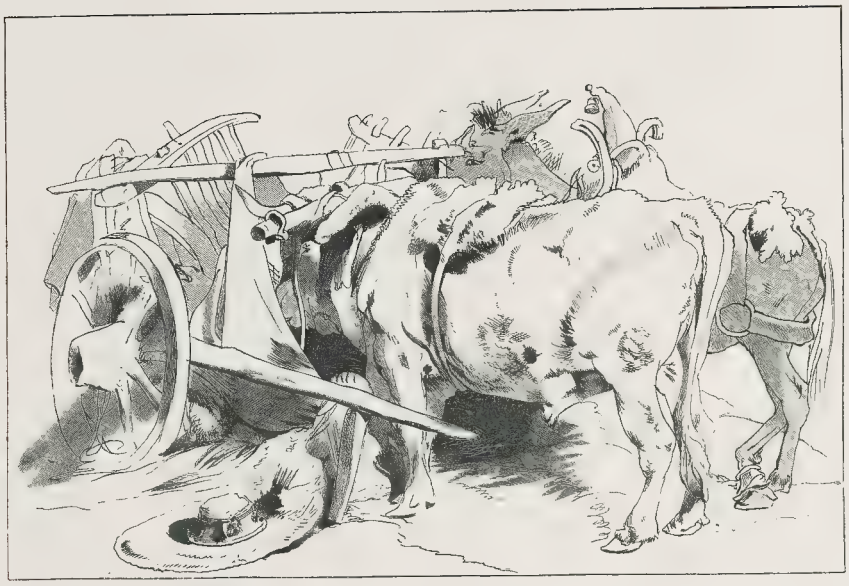
FIG. 65.—AT CHURCH: BELGIUM (1840).

trace the accurate drawing of the cliffs and rocks of Fig. 60 ("Shakespeare's Cliff, Dover"); we can tell that these waveworn masses are soft and white—and the instinctive sense of harmony that has made beauty out of shapelessness and desolation. From Dover we come to Hastings, and there we find first a most vigorous sketch of men launching a boat. Note the different ways in which the six men are uniting to shove the boat off and keep her head straight. Two are pushing at the stern, two at the side are partly pushing and partly lifting, to ease her bottom off the shingle or sand; the other two, with their backs well set against her side, are keeping her head to sea. The attitudes of the men in the boat are equally expressive, and the whole

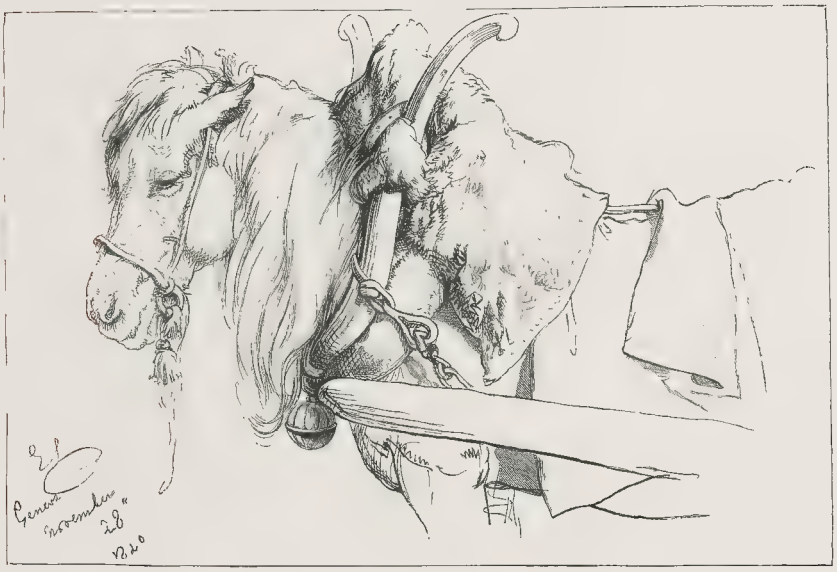
group, boat and all, is one living moving mass. But this sketch is not more remarkable for variety of energetic action, unified by one desire, than the next sketch (Fig. 62), "On the Beach at Hastings," is for variety of idle posture and the want of a common will. One on the edge of the boat, one sitting with his back against it, two lying on their right side, one on his left; two sitting apart, conversing, three absolutely idle, unless they are looking out for some stray holiday maker who may want a sail. These are the links of that strong human chain on the former page, separate and useless for a while. The grouping of this drawing is no less happy than that of the other. The next sketch, "A Donkey Driver" (Fig. 63), is very slight, but clever in design, especially in the way the horns of the side-saddle are made to compose with the donkey's ears. Our next sketch (Fig. 64) brings us to Ramsgate, and shows us "A Draught-horse," which we think we must have seen, if not at Ramsgate, at some other place by the seaside, toiling over the sand with a bathing machine behind it when the tide was out.

In our next sketch we are fairly across the water, with new men and new animals. But first let us turn back to "Studies in Belgium" (Fig. 53), where we shall see the completeness of the change by two little humorous sketches. First, a contrast of horses. That thin straightnecked animal in the corner is surely meant for an English horse, something like the poor Draught-horse in Fig. 64; but face to face with him is his continental brother, round everywhere, in neck, and barrel, and flank, as comfortable and compact as the other is miserable and weedy. By their side is another contrast of men and dogs, which reminds us of his early contrasts of the French and English pigs; but here the palm of obesity must be given to the foreigners, both human and canine. This contrast also suggests reminiscences of "High Life" and "Low Life." Above, we see a horse, distinguished from his English relations not more by his breed than his trappings, and by his side two men, of which the same may be said. Here, as in the rest of his drawings abroad, may be seen how completely he caught the character of the foreign types, human and animal.

In "At Church: Belgium" (Fig. 65), we have several studies of the poor at their devotions, all touched in with a skilful and reverent hand—a group at the altar rails, an old man telling his beads in the porch, and two seated figures of girls, apparently muttering their aves and paternosters; but the most beautiful of all his sketches of human character abroad is the "Market Scene" on PLATE XXI., taken, we believe, at Aix-la-Chapelle, of which the full beauty, like that of all these sketches, must be felt rather than described. For this reason we shall leave the reader to wonder over the rest of them undisturbed by more than a few comments of ours. In the sketches on PLATE XVIII. he will find two studies of animals eating, one of which, "Refreshment, Belgium," was possibly the origin of a picture painted in 1846, and called "Refreshment: a Scene in Belgium." On PLATE XIX. are two drawings of



Resting (1840).



The Draught Horse: Geneva (1840).

Plate XX.

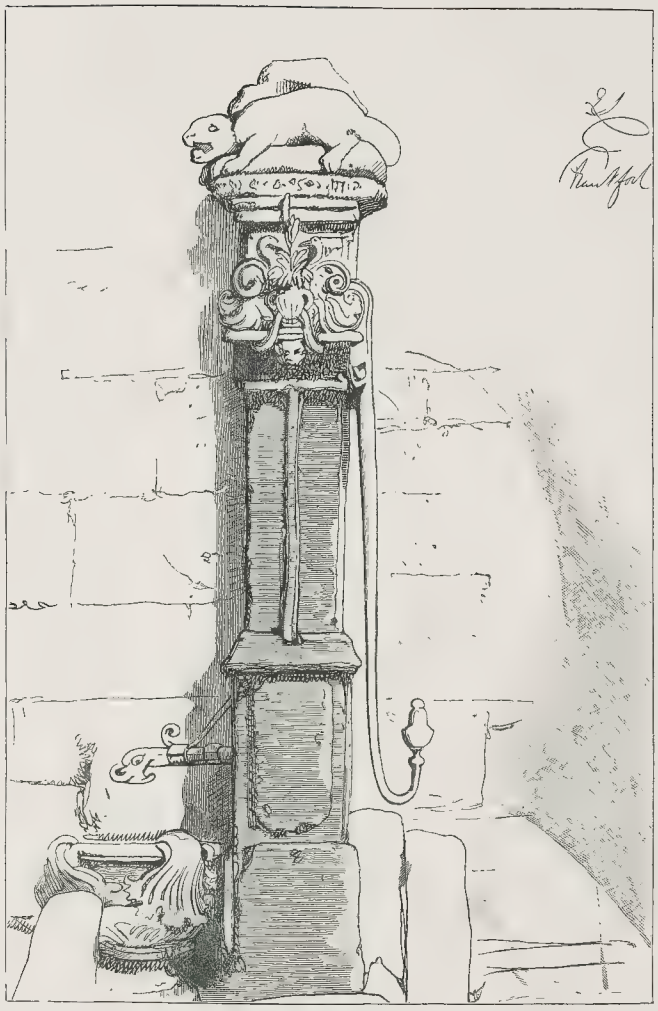


FIG. 66.—A PUMP AT FRANKFORT (1840).

animals drinking, in both of which a great variety of life and other detail is introduced, and great care taken with their composition. It is strange that Landseer never reproduced them as pictures, as they are evidently much more than local studies, especially the "Scene at Geneva," in which the girl with the fish-basket reminds one of the girl in "Bolton Abbey in the Olden Time." Less elaborate, but quite as fine, as far as they go, are the studies on PLATE XX., while on PLATE XXI., besides the human group to which we have already alluded, there is a study of sheep quite marvellous in character and variety, even for Landseer. The feeling also of the

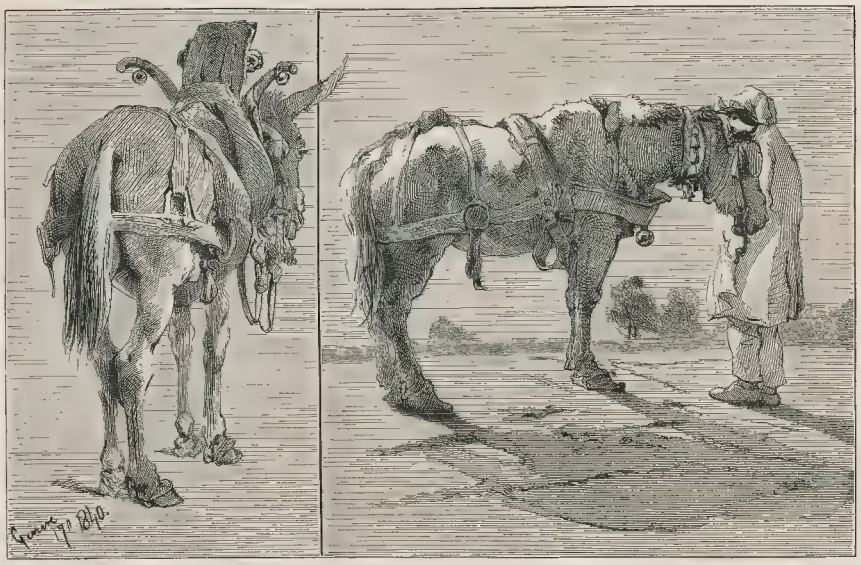


FIG. 67.—STUDIES AT GENEVA (1840).

solemnity, almost sacredness, of evening appears here for the first time, showing that a change, if not a shadow, had fallen on his spirit. This beautiful drawing is probably the origin of the picture without a name in the year 1845, which we all know so well under its engraved name of "The Shepherd's Prayer." The study of a "Pump at Frankfort" shows how much leisure he must have had to spend time in making record of a curiosity so completely out of his line. The animals in Figs. 67 and 68 require no words to illustrate their faithful drawing.

At the close of the year Landseer returned to England better in health, and we

85-B6837